

## LEONARD & BINA ELLEN ART GALLERY

### PROGRAMMING AND ACTIVITIES 2016-2017



galerie **leonard**  
**& bina**  
**ellen**  
art gallery

**EXHIBITIONS**  
**PUBLICATIONS**  
**SCREENINGS**  
**PERFORMANCES**  
**LECTURES**  
**PUBLIC DISCUSSIONS**

## EXHIBITIONS, PUBLIC PROGRAMMING, PUBLICATIONS

MAY 5 – JUNE 4, 2016  
IGNITION (12<sup>th</sup> edition)



*Ignition 12, Meet the Artists.* Photo: Jean-Louis René

Artists: Andréanne Abbondanza-Bergeron, Ivetta Sunyoung Kang / Kevin Junghoo Park / Matthew Wolkow, Yoshimi Lee, Jérôme Nadeau, Vincent Routhier, Javier Moreno Tamariz and Tom Watson

Projects selected by: Katrie Chagnon, Curator of Research, Director and Michèle Thériault, Director

The Leonard & Bina Ellen Art Gallery presented *Ignition*, an annual exhibition with artworks by graduate students respectively from Concordia University's Studio Arts and Doctorate in the Humanities programs. For the 12<sup>th</sup> edition, Katrie Chagnon and Michèle Thériault chose artists exploring an array of topics through a range of media – from sculpture to painting, photography, and installation.

### ACTIVITIES FOR THE PUBLIC / PUBLIC PROGRAMS:

#### MEET THE ARTISTS

**May 4, 2016 at 5pm**

Andréanne Abbondanza-Bergeron, Ivetta Sunyoung Kang / Kevin Junghoo Park / Matthew Wolkow, Yoshimi Lee, Jérôme Nadeau, Vincent Routhier, Javier Moreno Tamariz and Tom Watson



**JUNE 16 - AUGUST 12, 2016**  
**IN THE VESTIBULE WITH JEF CORNELIS**



From left to right: installation view. Photo: Jean-Louis René. *Marcel Broodthaers* °1924, 1972.  
Copyright VRT, Courtesy ARGOS (Brussels)

Artist: Jef Cornelis  
Curator: Michèle Thériault

Television programs directed for the Belgische Radio en Televisie (BRT) network from the 1960s to the 1990s in collaboration with ARGOS – Centre for Art and Media (Brussels). Five programmes featuring 26 films playing continuously on two monitors presented in the Gallery vestibule during the summer.

Jef Cornelis is a Belgian director of a vast number of films and programs for the Flemish Belgian Radio Television network (BRT—now the VRT).<sup>1</sup> From 1964 to 1996, he directed more than 100 films on a broad array of topics related to the areas of contemporary culture and art, Flemish landscape and architecture, literature and music. These films and programs are compelling to us today for their experimentation with the televisual format, technique and style, their choice of subject matter and in the way debate and conflict played out. Indeed, many are outrightly prescient. This is all the more surprising for a contemporary viewer, in that they were all produced by a public television network and not independently, something that would be unthinkable today.

**AUGUST 30 - OCTOBER 29, 2016**  
**PUTTING REHEARSAL TO THE TESTS**



From left to right: installation view, photo: Paul Litherland/Studio Lux; curators' tour with Sabeth Buchmann, Ilse Lafer and Constanze Ruhm, photo: Jean-Louis René

A three-part exhibition organized by The Leonard & Bina Ellen Art Gallery, SBC Gallery of Contemporary Art and VOX, centre de l'image contemporaine  
Artists: Martin Beck, Rainer Bellenbaum, Merlin Carpenter, Harun Farocki, Marie Claire Forté and Alanna Kraaijeveld in dialogue with Sophie Bélair Clément, Hanako Geierhos, Richard Ibghy & Marilou Lemmens, On Kawara, Krüger & Pardeller, Achim Lengerer, minimal club, Regina (Maria) Möller, Yoko Ono, Falke Pisano, Constanze Ruhm, Klaus Scherübel, Wendelien van Oldenborgh et Katarina Zdjelar

Curators: Sabeth Buchmann, Ilse Lafer and Constanze Ruhm

While the subject of 'rehearsal' is popular in film and theatre, as well as in the fine arts, it has been scarcely considered in historical and contemporary art discourses. It is with this in mind that the exhibition *Putting Rehearsals to the Test* investigates the role and function of the notion of "rehearsal," understood as a methodology, a *modus operandi*, a medium, a site of representation and reflection for artistic production processes.

*Putting Rehearsals to the Test*, was a major event in three venues and accompanied by a film program presented at VOX. The three curators of the exhibition, Sabeth Buchmann, Ilse Lafer, and Constanze Ruhm, brought together over fifty international artists who addressed a set of positions and strategies in contemporary art that consider rehearsal as both subject and practice.



## ACTIVITIES FOR THE PUBLIC / PUBLIC PROGRAMS:

### WORKSHOP WITH ACHIM LENGERER

July 25 – August 5, 2016



From left to right: documentation of the workshop led by the artist Achim Lengerer. Photo: Leonard & Bina  
Ellen Art Gallery, Concordia University

In advance of the opening of *Putting Rehearsals to the Test*, artist Achim Lengerer animated a ten-day workshop from at the Gallery as part of his ongoing *Scriptings* series.

A travelling showroom and publishing house, *Scriptings* provides a forum for artists, writers, graphic designers, performers and students to investigate the operations and collective stakes of text and language by way of a shifting array of research topics and contexts.

Interested in the possibilities of open modes of production and the social life of the book, Lengerer and the workshop participants worked together to edit and publish an “exhibition script” in three separate editions became each exhibition’s guidebook.

### CURATOR’S TOUR

**Tuesday, August 30, 5:30 pm**

Curators’ tour with Sabeth Buchmann, Ilse Lafer and Constanze Ruhm;

### FILM PROGRAM

**September 2, 9 pm**

La Cinémathèque québécoise

Single screening of *Passion* (1982), Dir.: Jean-Luc Godard

### LOCAL RECORDS<sup>1</sup>: WORKSHOP LED BY ERIC FILLION

**September 13, 2:30 – 4:30 pm**

Workshop on the history of le Quatuor de jazz libre du Québec and the Atelier de musique expérimentale and the question of the place of improvisation in the archive.

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<sup>1</sup> Local Records is a program that pairs exhibitions with relevant archival holdings in Montreal. animated by a guest researcher each session coordinates encounters and discussions around a selection of primary documents, offering a local lens through which to consider the exhibition and a point of departure for new research.

## **RESPONSE<sup>2</sup> BY ARA OSTERWEIL**

**September 28, 6 pm**

Response by Ara Osterweil (Assistant Professor of Film and Cultural Studies, Department of English, McGill University) on Constanze Ruhm's *X Love Scenes* (2007). Film scholar Ara Osterweil offers an analysis of Ruhm's film as read through her research and criticism on experimental film and postwar art.

## **RESPONSE BY ALTHEA THAUBERGER**

**October 12, 6 pm**



Public program with Althea Thauberger presenting a scripted critical conversation. Photo: Leonard & Bina Ellen Art Gallery, Concordia University

Response by Vancouver artist in residence Althea Thauberger presented a scripted critical conversation about issues raised in the exhibition involving students in her class and the audience.

## **RESPONSE BY PUBLIC RECORDINGS**

**October 26, 6:30 pm**



Public recordings, New Dramatics: an editorial meeting. Photo: Leonard & Bina Ellen Art Gallery, Concordia University

Response by Public recordings, New Dramatics: an editorial meeting

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<sup>2</sup> In Response, critics and scholars are invited to examine the gallery's exhibitions from the standpoint of their practice and research. Focusing on a suite of works, a single artist, the overall curatorial proposal or the exhibition design and taking on a variety of forms according to the guest and their approach, these critical readings set out alternate angles and reference points from which to return to the exhibition and the gallery's programming



New Dramatics' format places two unpublished texts together with a commissioned essay that crosses the distance between them. Zine-making, unsurprisingly, shares a procedural resemblance to rehearsing.

## **PROGRAM OF MULTILINGUAL AND THEMED TOURS**

Tour in Mandarin with Tianmo Zhang

**September 27, 5:30 pm**

Tour in French with Sophie Devirieux

Dramaturge Sophie Devirieux (PhD candidate, Comparative Literature, Université de Montréal) examines the exhibition by way of the history, transmission and reception of postdramatic theatre.

**October 4, 5:30 pm**

Tour in Farsi with Nima Esmailpour

**October 11, 5:30 pm**

**NOVEMBER 12 - DECEMBER 16, 2016**

**I'D RATHER SOMETHING AMBIGUOUS. MAIS PRÉCIS À LA FOIS**



From left to right, Jason Simon, *Vera*, 2003 and Isabelle Pauwels, *,000,,* 2016. Photo: Paul Litherland/Studio Lux

An exhibition project by Sophie Bélair Clément and Marie Claire Forté with Chantal Akerman, Simon Guibord, Philippe Hamelin, K8 Hardy, Raphaël Huppé-Alvarez, Alanna Kraaijeveld, Catherine Lalonde, Isabelle Pauwels, Jason Simon, Robin Simpson, Elisabeth Subrin, Michèle Thériault, and an anonymous contribution

Organizing curator: Michèle Thériault

Realised as part of the Leonard & Bina Ellen Program in Support of Artistic Production

Prompted by an invitation from Michèle Thériault, Sophie Bélair Clément and Marie Claire Forté question the impulse to move within the local context of the exhibition and beyond. Together, they work on the idea of being called upon, as

well as the shifts and rifts in subjectivity produced by performance imperatives. They consider visibility and its limitations within an exhibition project that engages a constellation of voices, works and events through the contribution of guests.

This project offered responses that would manifest differently were they to be presented elsewhere, were they to have a different address or context. Embracing a process of dialogue between a reduced community of peers and friends, the works are articulated through lived experience. The task of giving an account of oneself calls for unending reframing and updating.

The exhibition included a series of performances by Marie Claire Forté and Alanna Kraaijeveld, screenings of Chantal Akerman and K8 Hardy's films as well as a reading from writer and poet Catherine Lalonde.

## ACTIVITIES FOR THE PUBLIC / PUBLIC PROGRAMS:

### DANCE PERFORMANCES

**Tuesday, November 15, 5 pm – Saturday, November 19, 4 pm – Saturday, November 26, 4 pm – Tuesday, November 29, 5 pm – Saturday, December 3, 5 pm – Saturday, December 10, 4 pm – Tuesday, December 13, 5 pm – Thursday, December 15, 5 pm**

Marie Claire Forté in collaboration with Alanna Kraaijeveld, and with the assistance of Sophie Bélair Clément, Hugues Dugas, Claudia Fancello, Yves Forté, Nadège Grebmeier Forget, k.g. Guttman, Kelly Keenan and Michèle Thériault



Performance *Collection de danses de ...* by Marie Claire Forté et Alanna Kraaijeveld. Photo: Paul Litherland/Studio Lux

*Collections de danses de Christian Rizzo, Gene Kelly et Stanley Donen, Édouard Lock, William Forsythe, Merce Cunningham, Saburo Teshigawara, Trisha Brown; Jeffrey Daniel, Michael Jackson et Vincent Patterson, Mats Ek, Dana Michel; Dana Foglia, Chris Grant et JaQuel Knight, Crystal Pite, Pina Bausch, Lloyd Newson, Tedd Robinson, Hofesh Shechter, Bob Fosse, Anne Teresa de Keersmaeker, Daniel Linehan, Amanda Acorn, Jiří Kilián, Akram Khan, Stijn Celis, Deborah Hay, Liz Santoro et Pierre Godard, Meg Stuart et Philipp Gehmacher, Marie Claire Forté, Trajal Harrell, k.g. Guttman, Benoît Lachambre, Jerome Robbins, Louise Lecavalier, Solange et d'autres*

This dances collection reveals the labour of dancing and remembering, the random specificity of movement vocabulary, repetition, process and friendship. Marie Claire Forté and with Alanna Kraaijeveld performed the work eight times over the course of the exhibition and grew their repertoire as they learned and added new excerpts for each performance.



**SCREENINGS: CHANTAL AKERMAN & K8 HARDY**

**Saturday, November 19, 5:30 pm and Tuesday, December 13, 6 pm**

**Monday, November 28, 9 pm**



From left to right, Chantal Akerman, *No Home Movie*, 2015. Video still. Courtesy of Doc & Film international © Chantal Akerman; K8 Hardy, *Outfitumentary*, 2016. Video still. Copyright K8 Hardy; courtesy of the artist, Hardy Studio and Picture Palace Pictures

**K8 Hardy, *Outfitumentary*, 2016**

Video, colour, sound

82 min., English

Direction, photography and editing: K8 Hardy

Co-Production: Madeleine Molyneaux

Sound Design: Lynne Trepanier

Online Edition/Colourist: Drew Bolton

Produced by Hardy Studio, USA

Screening at the Leonard & Bina Ellen Gallery

**Chantal Akerman, *No Home Movie*, 2015**

Video, colour, sound

Format 16:9, 112 min.

French with English subtitles

Direction, script, image, sound: Chantal Akerman

Editing: Claire Atherton

Assistance to editing: Clémence Carré

Sound mixing: Eric Lesachet

Calibration: Peter Bernaers

Postproduction: Julien Melebeck

Produced by Patrick Quinet, Serge Zeitoun & Chantal Akerman

Screening with introduction by Krista Geneviève Lyne at the Cinémathèque québécoise

**PUBLIC READING: CATHERINE LALONDE, *RELIRE, RELIER : UNE LECTURE SÈCHE***

**Tuesday, December 6, 6 - 10 pm**



Lecture by Catherine Lalonde *Relire, Relier : une lecture sèche*. Photo: Leonard & Bina Ellen Art Gallery

The poet and performer Catherine Lalonde undertook a marathon dry read of all her published texts. With no bodily effects or dramaturgy, she read in quick succession *Jeux de brume* (1991), *Cassandre* (2005), *Corps étranger* (2008), and her manuscript in progress, *La Dévoration des fées* (working title), in chronological order of publication date.



**JANUARY 21 - APRIL 1<sup>st</sup>, 2017  
SOVEREIGN ACTS II**



From left to right, James Luna *Ishi Speaks*, 2011, Dayna Danger, *Adrienne, Lindsay & Sasha*, 2017 And Lori Blondeau *Asiniy Iskewew*, 2016. Photo Paul Litherland/Studio Lux

Artists: Rebecca Belmore, Lori Blondeau, Dayna Danger, Robert Houle, James Luna, Shelley Niro, Adrian Stimson, Jeff Thomas

Curator: Wanda Nanibush

The history of Indigenous Peoples performing for international and colonial audiences is an important part of Indigenous art generally, and performance art



specifically. The Indigenous performers faced the conundrum of maintaining traditional cultural practices by performing them on stage while also having that performance fulfill the desires of a colonial imaginary. In *Sovereign Acts II*, the artists contend with the legacy of colonial actions and representations. Their work returns to the multi-levelled history of 'Performing Indian' to recuperate the erased and objectified performer as an ancestor, an artist, and an Indigenous subject. It also means there are Indigenous traditions of performance that feed contemporary art and form an alternative art history.

The artists in *Sovereign Acts II* are not just defining themselves from in/outside colonial histories but also from within ever-changing traditions of family, home, people, and territory. Performance is an act of cultural and political resistance as well as of remembrance and commemoration. It offers glimpses of a forgotten past, and uses creative fiction as a force against colonial narratives of capture, savagery, loss and disappearance. A truly Sovereign Act.

Augmented version of an exhibition first produced and presented in 2012 at the Justina M. Barnicke Gallery, University of Toronto.

#### **ACTIVITIES FOR THE PUBLIC / PUBLIC PROGRAMS:**



From left to right, curator's tour with Wanda Nanibush, lecture by Richard W. Hill and multilingual tour. Photo: Leonard & Bina Ellen Art Gallery, Concordia University

#### **CURATOR'S TOUR**

**Saturday, January 21, 1:30 pm – 2 pm**

Curator's Tour with Wanda Nanibush

#### **LECTURE**

**RESEARCHING CONTEMPORARY INDIGENOUS ART IN PUBLIC**

**Monday, January 30, 5 pm – 7 pm**

Richard W. Hill, Canada Research Chair, Indigenous Studies, Emily Carr University of Art and Design, Vancouver. Since 2015, Richard Hill has been conducting research toward a book on Contemporary Indigenous Art from 1980 to 1995. In March 2016, he began a regular column on the Canadian Art website, a forum where he could “think out loud in public about questions and controversies arising” from this research. This talk will simultaneously address the primary motivations for researching this period, why he has attempted to make parts of the research process public in advance of the completion of the book and what it has been like to do so.

#### **LOCAL RECORDS**

##### **HIAWATHA PLAY AND PAGEANTS, GARDEN RIVER FIRST NATION, 1901-1969**

**Wednesday, February 8, 5:30 pm – 7:30 pm**

Karl Hele, Associate Professor and Director of First Peoples Studies Program, Concordia University. Workshop led by Karl Hele on questions of resistance, resilience, and representation found within the history of the Hiawatha Pageant and Play as performed by people from Garden River First Nation.

##### **RESPONSE: CRITICAL COMMENTARY BY LINDSAY NIXON**

**Tuesday, February 14, 5:30 pm**

In a recent text for Canadian Art, critic and curator Richard William Hill asks: “Was Indigenous art better in the 1980s and early ‘90s?” Similar ventures into canonizing Indigenous art have led a new generation of artists and visual historians to rejoin: better for whom? The 1980s and 1990s were a dead period for Indigenous queer, trans, and two-spirit art. This is not only an issue of representation, but also an issue of Indigenous governance and a sign of unbalanced relations. Whose identities have we allowed in the gallery and who have we not? Dayna Danger and Adrian Stimson are two of the many Indigenous artists who are creating from their bodies, genders, and sexualities like never before in Indigenous art histories. Danger and Stimson boldly resist the boundaries of what we consider to be Indigenous art, restoring their beings, bodies, genders, sexualities, and reproductive lives from colonial institutions through play, self-representation, and sexual self-determination.

##### **RESPONSE: ODAYA**

**Tuesday, February 28, 5:30 pm**





Concert by Odaya. Photo: Leonard & Bina Ellen Art Gallery, Concordia University

Indigenous women's drum group, responds to the exhibition by way of a concert. Odaya is a Non-Profit Organization initiated by Native Women's. These dynamic, creative and engaged Aboriginal Women draw their strength from their ancestral heritages. They aim to help raise awareness within the population about the diverse and complex realities of Aboriginal Peoples, as well as the injustices and wounds due to Colonialism. Odaya is also active at creating bridges between Indigenous Peoples worldwide. Its mandate is to create, sing and celebrate the richness of First Nations cultures while creating and supporting projects and events that promote the rights of Indigenous Peoples and women.

### **MULTILINGUAL TOURS**

**Tuesday, February 7, 5:30 pm**

Tour in Urdu with Kanwal Syed

**Thursday, February 16, 5:30 pm**

Tour in Farsi with Shirin Fahimi

**Tuesday, March 7, 5:30 pm**

Tour in Mandarin with Tianmo Zhang

### **SIGHTINGS 2016-2017**

Launched in 2012, the SIGHTINGS satellite exhibition program was conceived as an experimental platform to critically reflect upon the possibilities and limitations of the modernist "white cube". For the 2015-16 programming year, artists and curators were invited to examine more closely the invisible mechanisms that condition the production and circulation of art, and to propose new strategies to present them to the public. Focused on the notion of **labour** and the issues raised by an "immaterial" cultural economy, the projects investigated aspects of the art system that are usually overlooked by viewers. Among these: the distribution of roles among art world protagonists (curators, artists, technicians, assistants, programmers etc.); the tensions that govern their respective activities; and the

division of labour (between manual and intellectual work, between conception and making, and between creative and discursive production).

For the 2016-17 academic year the projects address the question of **pedagogy**, considered as a critical interface between the university, arts venues and social space.

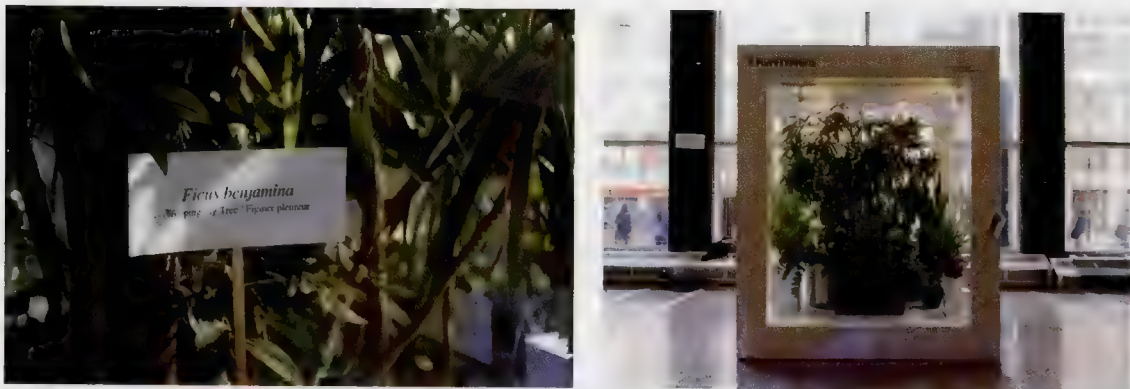
SIGHTINGS is located in the ground floor of the Hall Building at 1455 de Maisonneuve Blvd. West

## LABOUR CYCLE

**MARCH 17 – JUNE 20, 2016**

### **SIGHTINGS 16: TERRARIUM**

A project by Catherine Lescarbeau



Catherine Lescarbeau, *Terrarium* (installation detail), 2016. Photo: Catherine Lescarbeau

Through a provisional analysis of the plants placed in the exhibition space during the installation of the N.E. Thing Co. Environment exhibition at the National Gallery of Canada in 1969,<sup>1</sup> I developed a post-conceptual artistic practice that questions the role of plants in institutions and, more specifically, their possible use as a means to explore art's institutional boundaries. [...] The plant enables me to create a sort of thinking interface to innovatively explore the relationship between culture and nature that arises in corporate, institutional and art workspaces. The *Département des plantes de bureau* (Department of Office Plants) that I have created in response to the N.E. Thing Co. project, in a sense provided a framework for the kind of investigation I seek to undertake concerning the indoor plant.



## **OTHER ACTIVITIES FOR THE PUBLIC / PUBLIC PROGRAMS:**

### **TOUR with Catherine Lescarbeau and the botanist François Lambert**

**Thursday, April 7, 12 pm** (in French)

After a brief discussion around the SIGHTINGS cube, in which a sample of plants from different areas of the university was displayed, the two collaborators gave a guided tour of the surrounding buildings where there are other natural and artificial specimens that are also relevant to the project. The merging of artistic and botanical perspectives enriched the understanding of this interdisciplinary project and stimulated a reflection on the relationships between nature and culture as they are articulated in the academic institution.

**JULY 4 - SEPTEMBER 5, 2016**

### **SIGHTINGS 17: THE TIME OF WORK**

A project by Nicolas Grenier



Nicolas Grenier, *The Time of the Work*, 2016. Installation view. Courtesy of the artist and the participants. Photo: Leonard & Bina Ellen Art Gallery, Concordia University

The Time of the Work proposes an artwork acquisition system that involves neither money nor any utilitarian currency. Rather than a monetary value established according to a speculative logic, it is the subjective time required for the production of a given work that determines the terms of its transaction. As part of this project, several participants have committed themselves to spending a certain amount of time inside the SIGHTINGS cube with an artwork they wish to acquire. The duration of their presence in the cube is equivalent to the time the artist estimates to have devoted to the work's production. Moreover, provided with only a set of paper and pencils, participants carry out this process without a cell phone, tablet, computer, book or other communication, entertainment or work device. The thoughts jotted down during this experience are subsequently given to the artists in exchange for their work.

## PEDAGOGY CYCLE

**SEPTEMBER 12 - NOVEMBER 12, 2016**

### **SIGHTINGS 18: THIS IS A □ TO BE COMPLETED AT HOME**

A project by Maude Johnson and Didier Morelli



From left to right: Didier Morelli, *This is a □ to be completed at home*, 2016. Installation view. Photo: Hugues Dugas and Katrie Chagnon. Courtesy of the artist

The exhibition *Ceci est un □ à compléter chez soi : This is a □ to be completed at home* presents Didier Morelli's performative research based on the work *Teaching and Learning as Performing Arts* by French Fluxus artist and economist, Robert Filliou. Since this work takes on many forms and variations, Morelli focused on the eponymous original publication from 1970 and a video recording produced in 1979 as part of a performance at the artist-run centre Western Front in Vancouver. In the fall of 1980 the video was shown at Véhicule Art Inc. in Montreal. After the dissolution of the Montreal artist-run centre in 1983 its archival fonds were acquired by Concordia University. More recently, the university appropriated the history of the centre, incorporating it into its promotional material in the form of panels underlining the link between the foundation of Véhicule Art and Concordia University in the area around the EV building on Guy Street. Based on the idea of an alternative pedagogy via the performative act, Filliou's work thus returns to the institution.

## **ACTIVITIES FOR THE PUBLIC / PUBLIC PROGRAMS:**

### **CONTRIBUTION TO THE INSTITUTE OF (IM)PERMANENT CREATION**

**Tuesday, September 13, 2016, 5 - 8 pm**

The public is invited during this event to donate a yellow object of his/her choice, which will be used by the artist during his performance and integrated within the subsequent installation. Yellow refers to the colour of the cover of the book *Teaching and Learning as Performing Arts* (1970), on which Morelli's project is based. Referring to Filliou's methodology, this collaborative process aims to create an ephemeral collection of miscellaneous objects that will serve as entry points to various learning situations.

## **TOUR**

Maude Johnson, curator of the project, leads a tour linking the SIGHTINGS cube to different satellite sites on campus from which Morelli and her developed their research around the work of Filliou.

**Wednesday, September 21, 2016, 4:30 pm**



**NOVEMBER 30, 2016 – MARCH 12, 2017**  
**SIGHTINGS 19: TORI OR "THE THEORY OF CATEGORIES"**  
A project by Vincent Routhier



Vincent Routhier, *Tori or "The Theory of Categories,"* 2016. Installation view of Part 1 Theoretical Presentation and Part 2: Practical Application. Courtesy of the artist. Photo: Leonard & Bina Ellen Art Gallery, Concordia University

The artistic project *Tori or "The Theory of Categories"* draws on topological methods to find a way to calculate and represent the "energetic potential" of the Sightings cube. [...]

*Tori* instrumentalizes the vocabulary and the general framework of mathematics in order to consider and better understand the notions of finite/infinite, of paradox, and of limit.

Part 1: theoretical presentation  
November 30, 2016 – January 27, 2017

Part 2: practical application  
January 31 – March 12, 2017

**ACTIVITIES FOR THE PUBLIC / PUBLIC PROGRAMS**  
**INAUGURATION**

**Tuesday January 31, 2017, 5:30 pm**

The public is invited to the inauguration of the second part of the project *Tori or "The Theory of Categories"* in the presence of artist Vincent Routhier. A concrete representation in three dimensions of the "energetic potential" (p) contained in the SIGHTINGS cube will be unveiled.

**LECTURE**

**WHAT IS THE "ENERGETIC POTENTIAL" (P)?**

**Thursday March 9, 2017, 5:45 pm**

In this lecture, artist Vincent Routhier will define and discuss the concept of "energetic potential," as it is explored by way of a mathematical approach in his project *Tori or "The Theory of Categories."*

**MARCH 20 - JUNE 17, 2017**

**SIGHTINGS 20: SOUVENIRS FROM THE JASMINE CAFÉ**

A project by Karen Tam



Karen Tam, *Souvenirs from the Jasmine Café*, 2017. Photo: Karen Tam

In *Souvenirs from the Jasmine Café*, I revisit my long-time interest in the Chinese restaurant and propose an installation display of objects and documents from my collection of Chinese restaurant memorabilia that date from the 1920s to the 2000s along with newer restaurant 'artifacts' and souvenirs I have created. The North American Chinese restaurant is a fertile ground for the investigation of issues concerning race, the politics of display and representation. It is a living archive and collection of food, conceptions, images, and objects produced and consumed by those who work and/or eat there. The evolution of these establishments can be charted through their associated ephemera as they have adapted to suit shifting tastes over the decades.

## **PUBLICATIONS**

### ***In the Vestibule with Jef Cornelis***

Text by: Michèle Thériault

June 2016

Design: Karine Cossette

Published by the Leonard & Bina Ellen Art Gallery, Concordia University

ISBN 978-2-920394-98-8

Free

Available in English & French

### ***Scriptings#46, A catalogue, in any case unreasoned and incomplete, 2016***

Achim Lengerer in collaboration with Shahin Farzaneh, Julia Piccolo, Kendra Place, Nathalie Quagliotto, Hugo Rincé, Catherine Sabourin

Artist book as guidebook for the exhibition, digital printing

Edition of 30 (pour chaque lieu)

ISBN 978-2-924316-00-9

Available in English & French



### ***Sovereign Act II***

Text by: Wanda Nanibush

January 2016

Design: Karine Cossette

Published by the Leonard & Bina Ellen Art Gallery, Concordia University

ISBN 978-2-924316-03-0

Free

Available in English & French

## **OTHER ACTIVITIES FOR THE PUBLIC / PUBLIC PROGRAMS**

### **FUTURIST MYTHS**

**Saturday, September 24, 2016**

Artists: Noor Abed, Kristin Li, Malena Szlam, Dylan Mira, Basel Abbas & Ruanne Abou-Rahme, Cauleen Smith

Curator: Nasrin Himada

Video screening followed by a conversation with artist Juan Ortiz-Apuy

*Futurist Myths* is inspired by the ways in which artists construct myths as well as manipulate and transform existing ones through a poetic imaginary expressed in the filmic form. These films are futurist myths because they fracture the movement of time and attend to the instant at its most intimate formulation. Myths are the foundation of cultural histories and folkloric tales; they tell a people's collective story. Futurist myths, on the other hand, come to tell the story of time and collectivity differently—of a history that is not yet past—by remaining loyal to the present and expressing the fictive power of cultural traditions. They invent, compose, re-imagine; they contextualize the unexpected; they form new images and access affects in new languages. They're futurist because they're transformative: time is dislodged from linearity, and narrative from history.

### **UNDERGRADUATE ORIENTATION EVENT**

***Artist-run Rendez-vous***

**October 6, 2016**

Organized by the Faculty of Fine Arts

The Ellen Gallery hosted the annual orientation activity, Artist-run Centre Rendez-vous, for new students in the Faculty of Fine Arts. This activity allows for Artist-run Centres and other non-profit arts organizations to share information, mandates and programming to new students. Participating galleries and artist-run spaces included Articule, Dazibao, Eastern Bloc, La Centrale, Librairie Formats, Artexte, RCAAQ, Skol, Studio 303, Studio XX, Montreal Arts Interculturels (MAI), OBORO, and from Concordia University the FOFA and VAV Galleries as well as undergraduate art student organizations, Art Matters Festival, Fine Arts Reading Room, and the Fine Arts Student Alliance (FASA).

**Curatorial Workshop held by the Gallery for Art Matters Festival curators  
January 13, 2017**

Art Matters is a non-profit festival that has existed since 2000 in Montreal,

Quebec. By now, it's been called the largest student run art festival in North America, and its home is Concordia University. Art Matters is created by and for undergraduate Concordia University students. Art Matters gets people together, encourage students from different artistic practices to exchange ideas, promote diverse artistic approaches, processes, and risk-taking. Art Matters strives to be inclusive, encourages accessibility and diversity.

### **Living Knowledge: "Indigenizing Course Content: How can our pedagogy shift in response to the TRC?"**

Hosted by Office of Community Engagement

**February 7, 2017**

The Living Knowledge community of practice brings together faculty and staff who share a passion for community engaged scholarship, with the goal of creating connections, sharing ideas and strengthening our collective practice. Students, community organizers and representatives from other universities are also welcome.

When it was published in 2015, the Final Report of the Truth and Reconciliation Commission of Canada sent ripples across the country. In it, the authors asked the important question, "Now that we know about residential schools and their legacy, what do we do about it?" In the face of the significant truths presented in this report, what steps can staff and faculty at Concordia take towards reconciliation? What tools and resources do we need to facilitate our response? Several of the 94 Calls to Action outlined in the report link to the mandate of post-secondary institutions, particularly those surrounding education for reconciliation. Recognizing the importance and magnitude of this work, this community of practice gathering will focus on the ways in which we can integrate indigenous voices, knowledge and leaders into our teaching. What impact can this have and how can it be achieved? What fears and hesitations hold each of us back? Most importantly, when we partner with community members on our efforts to respond to the TRC, how can we ensure that we do so in a way that is both meaningful and mutually beneficial?